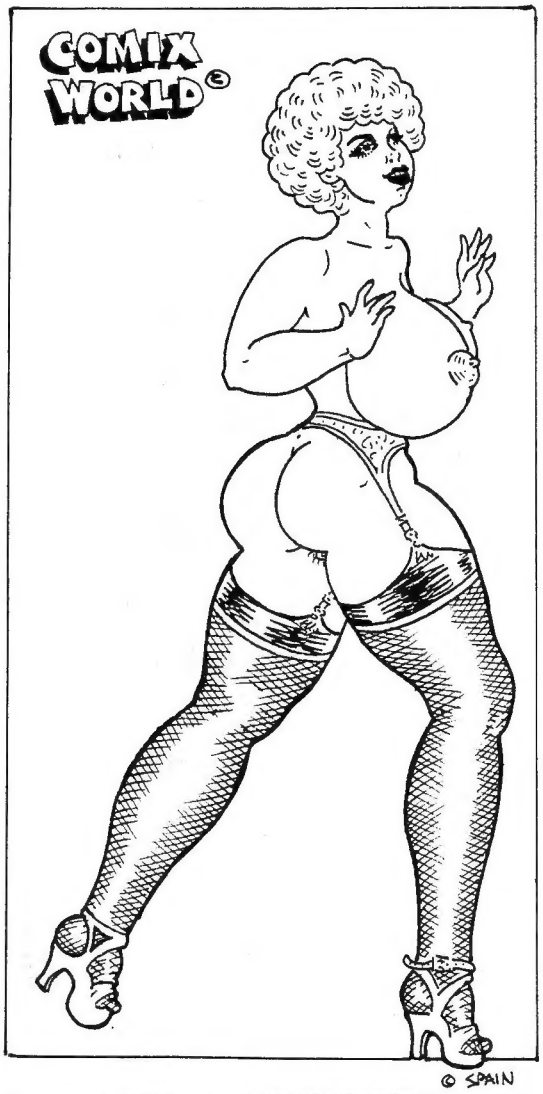


COMIX WORLD 112. Copyright by Clay Geerdes Box 7081, Berkeley, CA 94707. Subs: $6 for 24, $10 for 48. Small ads $5. Logo by Spain. This is January 15, 1979. Underground Comix are 12 years old if you date from the first ZAP. Krupp, Last Gasp, Print Mint, Rip Off Press, Star*Reach, Comics and Comix have all survived recessions and paper strikes and printers' hikes and the buyers (you guys out there) have proven there continues to be a market for alternative publications. Ugs developed in the seventies and were not the sixties flash-in-the-pan a lot of writers tried to dismiss. It was in the seventies that the artists learned their lessons. You have to form a studio and support one another or starve waiting for your royalty checks. You have to love drawing comics because you'll never make more than a bare living at it. You have to have a lot of patience, because you may be putting together a book in good faith only to have a fellow artist hold you up by not getting his artwork in on time. Your publisher may welch on his deal and decide not to run your book. You may think getting paid in books is groovy because everybody will love your book and want to buy a copy, then after you find that all your friends expect a free copy (signed) and the others aren't even accepted by the comic stores for trade there you are at the flea market trying to peddle a case for whatever someone will give you. You sit in your room at the drawing board wondering where the rent is coming from and you hear from a fellow artist that some book you did five or six years ago is now going for over a hundred dollars between dealers and collectors and you threw out a box of them the last time you had to move because you couldn't find the space to store them. You get disgusted and "out of comix, man," then some guy comes along with some cash money for a quick story and you're back in with the old daydreams of fame and glory going as strong as ever. You badmouth and hate the publishers who fucked you over, conveniently forgetting the advances you took for stories you never delivered. You see the company artists from the East Coast getting the red carpet treatment at the conventions and it pisses you off when you don't even get a free meal or a hotel room. It doesn't seem to bother you that underground companies promote themselves rather than their artists or that they give damned little support to conventions designed to promote you. You hate the business of art, yet you realize that only those who make a business of art (like Steranko) ever make a decent living at it. You put down fans and fandom, yet you begin to glow a little when a fan recognizes you at a con and asks you so sign a book. Ah, what's to say. You want to stir people up, to make them happy, to move them in some way, you draw comics or write novels or make movies--you want to make the rent and groceries regularly, you go to work on the staff of a magazine, or, better yet, you become a banker or a broker and paint watercolors in your spare time.

-Clay Geerdes

'Doonesbury' Stirs Them Up

Richmond, Va.

The "Doonesbury" comic strip, which this week began satirizing "Senator and Mrs. Elizabeth Taylor," has prompted at least one newspaper to disclaim responsibility for the cutting reference to Republican Senator John W. Warner, who was elected last November.

"Doonesbury" readers yesterday saw Warner dubbed a "dim dilettante who managed to buy, marry and luck his way into the U.S. Senate." The reference to Senator and Mrs. Taylor appeared Monday.

The episodes generated some hasty editorial conferences in newspapers throughout the state, but a check indicated that only the Richmond Times-Dispatch added editorial comment to the strip.

The newspaper printed "An Explanation" below the feature to warn that "parts of it will be offensive to some of our readers. The editors find some of the comments of questionable taste."

The strip's cartoonist, Pulitzer Prize winner Gary Trudeau, told the Charlottesville (Va.) Progress he feels the nature of his work demands that he provide no editorial comment on his widely syndicated feature.

"The art must stand on its own," he said.

Warner, who is not a regular reader of the topical comic strip, read Monday's installment and expects "more to come," according to press secretary Bill Kling.

"Trudeau is within the realm of satire and that's the business he's in," he said.

Today's edition has a character saying, "Oh, c'mon, Lacey. Remember when the party's original nominee died in that accident? The Warners were so stricken with sympathy that they offered to take on the campaign debt and set up a trust fund for the family. Guess who was then tapped the next day?"

Warner was given the GOP nomination after Richard Obenshain, nominated in convention, was killed in an airplane crash last summer.

Kling said he would have to see the remaining Doonesbury installments before deciding if the senator had been unfairly maligned.

Though other Virginia newspapers ran the first installments without comment or censorship, editors for the Roanoke Times & World News, the Norfolk Ledger-Star and the Progress reported discussing the appropriateness of the strip.

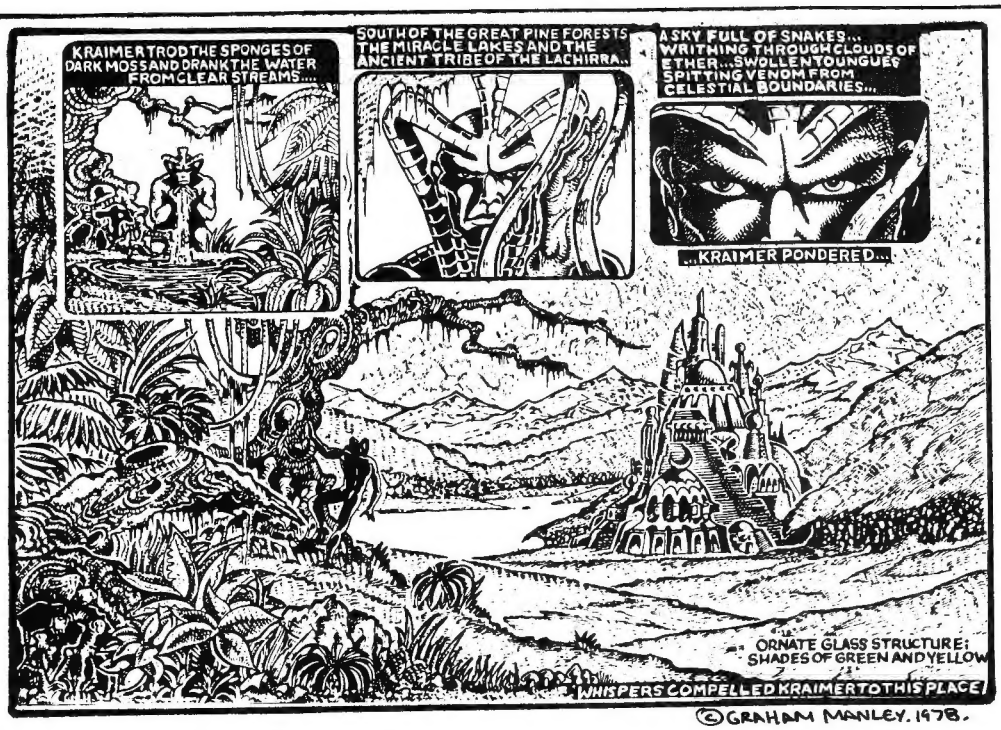
"Doonesbury" appears in ten Virginia newspapers.

United Press

CATS OK, BUT NO DUCKS! Boxell and Larsen have NO DUCKS! 2 out.

funny(?) Animals.

Couple of years ago the word was around that Keith Green was putting together a book designed to showcase new artists. He collected the art, but never did anything with it. J. Michael Leonard did the cover and the book will finally appear in print under the Last Gasp logo. It's called FRESH BLOOD. Those partners in weirdom, Tim Boxell and Richard Larsen have a lot of things going around this month. There's a new edition of IMAGE OF THE BEAST (the Philip Jose Farmer novel, illustrated by Boxell), NO DUCKS 2, and some fine stuff in HOT STUF' 7. I'm still waiting to see BLOOD LATHER hit print. The cover was shown at the art show at the Berkeley Comic Art Fair last September and it was really a sickie! The kind of funnybooks you can read over your granola and cranberry juice, that's what Boxell and Larsen produce. In Berkeley, we've got a punk band called PSYCHOTIC PINEAPPLE. They rehearse at a club called ASHKENAZ and one of their members got tired of the healthy graffiti and grossed everyone out.


KRAIMER TROD THE SPONGES OF DARK MOSS AND DRANK THE WATER FROM CLEAR STREAMS....
SOUTH OF THE GREAT PINE FORESTS THE MIRACLE LAKES AND THE ANCIENT TRIBE OF THE LACHIRRA..
A SKY FULL OF SNAKES... WRITHING THROUGH CLOUDS OF ETHER...SWOLLEN TOUNGUES SPITTING VENOM FROM CELESTIAL BOUNDARIES...
...KRAIMER PONDERED...
ORNATE GLASS STRUCTURE; SHADES OF GREEN AND YELLOW
WHISPERS COMPELLED KRAIMER TO THIS PLACE

©GRAHAM MANLEY. 1978.

©BONK. 1979.

NEAR MYTHS©

20.36
IT WAS RISKY — THE CZAR'S VITAL TO MY PLANS. ALL THAT FLYING GLASS... AND HES A HAEMEOPHILIAC...
I'M SURE YOU COULD HAVE STOPPED THE BLEEDING ANYWAY.

©BRIAN TALBOT. 1979.

Comix were happening in the underground papers in England back in the sixties just as they were in America, but after the demise of OZ and IT & Cozmic there was a gap of a couple of years while a younger generation of artists got their ink and bristol together. It was Br an Talbot's BRAIN STORM that launched the 1970s and brought together the styles of the over and underground. Talbot's latest venture is serialized in a Scotland-published comic-NEAR MYTHS. He sent me the first three issues and I've included some preview art on this page which surpasses anything I might say in words. This is Science Fiction artwork that nears E-C in style and thought. Artists included in NEAR MYTHS include: Bonk (that's a panel from his RADIO COMIX upper right), Graham Manley (Panels from Kraimer upper left), Brian Talbot (panels center and lower right), John Eunson, Chris Haddon, Bill Reid, Grant Morrison, and the overall editor is Rob King. The most ambitious graphic project in NEAR MYTHS is Talbot's serial LUTHER ARKWRIGHT, a tale that spans a wide spectrum of history and contains a great deal of excellent research and rendition. ARKWRIGHT should run 150 pages. NEAR MYTHS is monthly and having the usual distribution problems.

SHE STILL WAITING?
YEAH
BY THE BAYEUX EXHIBITION...
ARKWRIGHT KNEW MANY CRYSTAL PALACES.
SURPRISINGLY FEW OF THEM HAD BEEN DESTROYED BY FIRE IN 1936. AND SOME, LIKE THIS, HAD EVEN REMAINED IN HYDE PARKS-ALTERNATIVES TO COSTLY RE-ERECTION AT SYDENHAM.
TOMORROW, THIS ONE WILL BE SPREAD ACROSS THE FRONT PAGE OF 'THE ILLUSTRATED LONDON NEWS'
—YET ANOTHER PIECE OF LEADER COLUMN FODDER...

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